



**Federal Aviation
Administration**

FOCUSFAA

It's All About You

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At Peace In The Wild

In 2000, Matt McCully, a controller at the Seattle Center, flew to Ecuador to meet the man who killed his father.



Matt McCully and Mincaye prepare to baptize McCully's daughter, Abby, in the Curaray River.

The last time he was there, he was being carried in Marilou McCully's womb as she and her husband, Ed, performed missionary work among the jungle tribes of Ecuador. Their experiences, and those of the other missionaries, are now the subject of a new independent film called *End Of The Spear*. It depicts the massacre of five male missionaries and how their families subsequently returned to spread the word of God and convert the tribe to Christianity. They forgave those who had slain their husbands and fathers, and likely saved the tribe from self-extinction.

"It's a heritage to be proud of," said McCully, referring to the work done by his parents. "It's kind of a neat thing to be connected to this story through nothing I've done. It's about my mom and the way she reacted" to the massacre.

It was 1956 and Ed McCully had decided to join four other missionaries to approach the Waodani, a tribe known for its ferocity and violence, both to members of other tribes and their own. Six out of 10 adult men in the tribe had been speared to death. McCully left behind his pregnant wife and two young sons behind and landed

At Peace In The Wild

on a beach near the Curaray River, where they made initial contact with the tribe. But given false information from a tribesman, the tribe attacked and killed the missionaries with spears and machetes. Their massacre made national news and the cover of *Life* magazine. A book, *Through Gates of Splendor*, was a national bestseller about the incident. Recently, a documentary called *Beyond the Gates of Splendor* was released.

Through these films, his family's recollections and the memories of the tribesmen who participated in the massacre, McCully put together the story for himself and glimpsed the father he never knew. "My family says I look more like him than my

brothers. I have a lot more of his mannerisms," he noted.

The story could have ended with the

tragedy, but the wives of the missionaries pledged to return to Ecuador and convert the tribe before it destroyed itself. For McCully, it took 44 years to return to that country and make peace with the past.

His journey provided many emotional highlights. In one of the peaceful villages, he met several Ecuadorians named after his mother and father. A school there bears their names. He marveled "to hear the people tell stories about how Marilou taught us our first Bible stories and first songs." Marilou, in turn, was thrilled to see the Bible translated into the local language.

Returning to the scene of the carnage "really made it come alive and helped my mind wrap around [the massacre]," McCully said. He compared it to visiting Dealy Plaza in Dallas to understand the Kennedy assassination.

The natives who participated in the killings recounted their versions of what happened. The emotional peak occurred when McCully met Mincaye, a man in his 70s who admitted to slaying Ed



Matt McCully meets Mincaye and his wife, Umpura. At right is Mike McCully.

At Peace In The Wild

McCully. “We all know in their hearts there’s been remorse,” McCully said. “We also recognize the spiritual truth that they’re not the same people they were. All of our families grab onto that.”



Matt McCully

McCully holds no animosity. “I never felt the need to forgive. We all grew up with this culture, with mothers who never doubted God’s providence. They knew that God was in charge, even though we don’t always understand. That kind of faith is such a permeating thing, it would be odd for me to grow up with any bitterness.”

As for the tribe members, “they have a sense of the importance of the [massacre]. They hold those missionaries in very high esteem. If they hadn’t come, they probably would have killed each other off by now.”

At the massacre site, by the river that washed his father’s body away, McCully’s daughter asked to be baptized. Mincaye

helped lower her into the water. “We hadn’t planned on it when we went down there,” McCully said about the baptism of daughter Abby, 17. “The place was so important in our family’s history. Mincaye was such a crucial part of the makeup of her family’s history. It seemed like an appropriate way to end our time down there.”

In 2004, the McCullys — without Matt — returned to Ecuador to spread some of their mother’s ashes on the beach. She’d been married only five years when her husband died. “That one little section of time really defined her life,” he said. “They were only together for a short time. [Now] I think of my mom and dad being together forever.” ✈

Lucky 14

Fourteen lucky young girls moved into a brand new orphanage in Nyanza Province in rural Kenya on Dec. 21.

The Amazing Grace Children's Home opened its doors and its heart to these orphans thanks to the vision, dedication, and passion of Bill Morgan of the Office of Security and Hazardous Materials, Internal Security, and his wife, Yvonne.

Morgan had a mission. For more than 10 years, he and his wife have helped people around the world, assisting with building an orphanage in Russia, a church in Argentina, and houses in Honduras. But he was searching for something that would profoundly change someone's life for the better.

While Morgan was working in the Southwest Region he became friends with a Kenyan named Abuto Ogacho, a divinity student at Texas Christian University. Ogacho told Morgan and his wife about the poverty and the devastation in his country caused by AIDS. He also told them about Kenya's beauty and the warmth of its people. In 2000, the Morgans went on their first trip there. They found Ogacho was right; this was where they knew they could do the most good.



Yvonne and Bill Morgan with Bishop Abiero at the Kenyan orphanage.

Lucky 14



Orphan girls are seen wearing their choir gowns at the opening of their orphanage.

When they returned to the United States, the Morgans set up a charity to help orphans. The organization, Orphan Relief Effort, Inc. (ORE) flourished, but the Morgans realized they wanted to do more. As Morgan said, "Instead of trying to do a little for a lot of orphans, we are trying to make a bigger impact on a few lives."

They raised more money with help from their church community. Through ORE, they purchased five acres of rural land and with the help of members of the local Kenyan diocese they built an 80-bed orphanage with a kitchen and multipurpose room and named it Amazing Grace Children's Home.

The girls staying there range in age from five to 13 years old. Most of them have lost their parents to AIDS. "There's a lot of people in mid-life who you don't

see there," Morgan said. "They're either working or they've died." Grandparents and other relatives try to help out, but they can only take in so many children. In Nyanza Province alone, there are 600,000 orphans.

On Dec. 21, 2005, the Morgans' five years of work and \$100,000 in funding paid off. For opening day, they expected 300 people to attend, but much to their surprise, more than twice that number came. The festivities included food, speeches, and music and lasted from 10 a.m. until dark. Everyone had a wonderful time and the first 14 of many lucky girls found a safe home where they would be fed, clothed, and educated.



The orphanage's gate welcomes visitors.

A board of directors oversees the orphanage. A Kenyan woman has been hired as director and house mothers stay around the clock. A guard also has been hired. The next step for the Morgans is to add another dormitory, more latrines and bath houses.

"It's a labor of love for us," said Morgan. "It's something we've felt called to." ✈

Double Takes

What do John Travolta, Harrison Ford, and FAA employee Evelyn Brown have in common? They all know a thing or two about aviation... and about acting.

Brown, a married mother of three, manages the toll-free hotline that receives complaints from persons about alleged violations of FAA regulations and unsafe aviation situations.

But her resume also includes having acted in numerous industrial training videos, and as an “extra” in *The West Wing* television show, and the movies *Fatwa* and *Syriana*, the critically acclaimed George Clooney drama.

Brown has also auditioned for such television shows as *General Hospital* and *Sweet Valley High*. She notes how challenging the world of acting can be. “For every 20 auditions, you may get one call back. It’s a tough business. You have to be able to keep going at it.”

Always on the lookout for new projects, Brown learned about a part in a movie about slavery from one of her co-workers at the FAA, Delbert Mann, now retired. Both Brown and Mann auditioned and were cast in *Slavery and the Making of America*, a movie that aired on Public Broadcasting Service during Black History Month in 2005.



Evelyn Brown

Double Takes



Brown in costume for her role in *Slavery and the Making of America*. Flanking her are producer/director Gail Pellett (left) and associate producer Gwendolyn Dixon.

Brown performs in a non-speaking role, reenacting events based on the real life story of a young female slave from the Potomac area. With narration by Morgan Freeman, the movie chronicles the slave's separation from her husband when he was sold off to another plantation, and her escape from slaveholders to try to find him.

The role proved to be a growing experience for Brown, as she came to understand what it must have been like to walk in a slave's shoes. The experience really hit home when she had to wear an iron collar around her neck, used to deter slaves from running away. And what a deterrent it was. The device weighed between 10 and 15 pounds, and had four sharp protruding prongs that were meant to catch on branches and bushes and slow her if she tried to escape.

"What makes you really start to get it is when you put on that neck collar. The inhuman experience of having [it] placed on your neck, [wearing] torn shoes and clothes, getting snagged as you run through the forest — in addition to being chased — the emotions you go through. My God, this is what our people went through!"

Brown was also struck by how quickly death could come to slaves who didn't work hard. In one scene, her character is working in the fields while the slave owners watched from horseback, shotguns at the ready. Toiling in the hot fields with few water breaks, "if you didn't perform, you could have been shot to death," she recalled.

Double Takes

Brown says that playing the part of someone struggling for her freedom made her a more grateful and appreciative person. “We are blessed. Our forefathers went through this. We don’t have to.”

Being part of this movie also taught Brown more about acting. “It pushed the envelope for me physically and mentally. You have to be in parallel with the emotions that you believe this person went through. It took a lot of physical endurance — each time I had to run 20 to 50 yards through rough terrain. It opened a new door of what I think I am capable of as an actor.”

It’s also helped in her job fielding calls from the public. “When you have hobbies outside of work, then it makes you feel like a well-rounded person — it does help me be a better public servant. Acting has helped me become more open-minded to people’s concerns — you have to have that, you have to be humored and humbled.”

As for her acting future, Brown says she’s always on the lookout for another role, preferably alongside the actor she most admires, Billy Crystal, whom she enjoyed in *When Harry Met Sally*. “I love his acting,” she gushes. “He is funny, but he also has that seriousness.”

Brown appreciates the support she gets from her friends at the FAA. And who knows? One day we may see her on stage at the Oscars, accepting the award for Best Actress. ✈

“My God, this is what our people went through!”

Setting the Scene

Remember the 2003 movie *The Italian Job* with its Mini Cooper chase through the streets of Los Angeles by the menacing McDonnell Douglas 500E helicopter?

Or the movie *S.W.A.T.*, which featured several helicopters in Los Angeles and a SWAT team descending on ropes from a Huey to land on the roof of a bank during the opening robbery sequence?

Or any number of other films set in Los Angeles that involved helicopters or airplanes?

If you do, what you did not notice on the film's production credits are the words "Waiver and Operations Manual Approved by Federal Aviation Administration."

"No, you never see 'FAA' on a movie's production credit," said Aviation Safety Inspector Steve Cline.

With its location and the geographic area it covers, the Los Angeles Flight Standards District Office (FSDO) gets numerous requests from production companies for approval to film aircraft at low altitudes and/or close to people or property.

All inspectors get these "on demand" requests, but at the Los Angeles FSDO Cline works on some 100 shoots a year, including movies, television, and commercials that involve mostly helicopters passing over, through, and around the busy and populated streets of Los Angeles.

Cline said issuing a waiver involves reviewing and walking through the plan, and, often, being on site during the filming to make sure the plan is followed.



ASI Steve Cline points to Chapter 52 in the GA Operations Inspector's Handbook and the procedures for issuing a waiver for movie or television filming.

These "ramp checks" on the set are important. "You've got to keep them reined in," Cline said. The production people and the aviation companies know what they've signed up for and they may be taking risks, but Cline is concerned with public safety. "I'm the one concerned about the non-participating public."

He recalled one occasion when the director asked the pilot

Setting the Scene



Dale House (left) confers with actor Jack Wagner in a scene from *General Hospital*.



That's Dale House in the helicopter chasing actor Robert Patrick in a scene from *The X-Files*.

to shoot a scene in a way not approved in the manual for the movie. The pilot declined. He knew the FAA was right over his shoulder. It was. Cline was right there.

Cline has started a new assignment in the Van Nuys FSDO. One of his fellow Van Nuys inspectors is Dale House, who has logged quite a lot of flying in movies and television.

House mostly flew helicopters in various productions. His television credits include *L.A. Firefighters* and

Starman. His first miniseries was *Battlestar Galactica*.

House said with his background, aviation companies seeking FAA approval frequently call him first for guidance. The Van Nuys district covers a lot of movie ranches where filming is done, but any FAA FSDOs can get requests for location shooting, so issuing these waivers are among "the many tasks" accomplished by inspectors.

Whether he was performing in the movie or behind the scenes issuing the waiver, House says, "Safety is always my focus." ✈

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The helicopter was flying in white-out conditions in Canadian mountains when the transmission and oil pressure went out. The pilot had to find a place to land immediately or risk a crash. It was touch and go, as in any good action film. In the

end, the helicopter made it — just barely.

It wasn't an action movie, this was real. There were no movie stars or stunt coordinators. The FAA's Media Solutions Office at the Mike Monroney Aeronautical Center was shooting a film in the helicopter to help

pilots fly in dangerous conditions. That's when the unexpected occurred. For Will Schmieding, a producer/director who flew in the helicopter, and his small team of coworkers, that shoot was business as usual.

Over the years, Media Solutions has produced hundreds of videos. They've won their share of awards, six in the past six years. While they're not Oscars, these Telly and Aurora awards given for excellence in film and video production are more meaningful to the staff than a golden statuette.

Media Solutions has helped employees visualize the FAA Flight



Photo: Brian Dahlvang

On the set of a wildlife refuge for CAMI's "Survival Medicine" video. Crew members include (clockwise from lower left): Jeff Hoopingarner holding a reflector for two seated actors; Chris Steves on camera; Larry Boschers, Office of Aerospace Medicine; Will Schmieding on camera; and Laura Shepherd-Madsen.

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Photo: Stella Mollman

A glimpse of the script from the other side of the camera as Will Schmieding videotapes.

Plan, educated thousands of pilots, mechanics and other aviation employees. Through technical skill and writing — and some danger — they have promoted the good work this agency does daily.

“We all come from different facets of broadcast production,” said Laura Shepherd-Madsen, a scriptwriter and producer. “One had his own freelance production company. Another worked for Stevie Wonder

as a roadie/concert cameraman. Another worked as support for a production company. We all kind of pull from different experience to create a synergistic environment.”

Their experience translates into all types of training videos. They range from a 20-part series for aviation medical examiners, software for Technical Operations’ employees that helps the agency expand capacity, and a Safer Skies film in Africa that teaches African airport managers how to minimize wildlife hazards.

Schmieding participated in that shoot, as well as others targeted toward aviation organizations in Europe, Saudi Arabia and

South America. “It’s pretty rewarding,” he said. “It’s not just a little commercial or production you do here in the city. It’s worldwide. I never thought I’d be doing international production.”

Sometimes the video can feature a cast of hundreds. Chris Steves, a video director in Media Solutions, recalls the filming of “When Seconds Count,” which educates police and fire departments about what to expect when first responding to the scene of an airplane accident. The office coordinated police and fire departments, ambulance service, two local TV news operations and a helicopter, plus more than 100 volunteer

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“onlookers” to replicate the chaos after an accident.

That’s where Steves’ directing skills come in. “The interesting thing is we work with non-actors. Trying to get a really good performance out of them sometimes really takes a lot of skill,” he said.

Another “Hollywood” capability of Media Solutions is its use of “Steadicam” technology. Schmieding is one of the few cameramen in the federal government certified to use the technology that produces the action shots so often seen in popular films.

Sometimes being behind the camera just isn’t enough. Steves has played a supervisor in a video dealing with how to hire

people with disabilities, as well as an applicant taking an examiner’s test. On one shoot for a Coast Guard film, Shepherd-Madsen volunteered to don a Coast Guard uniform and climb a beacon floating in the sea. “Due to the nature of the business, we don’t have the luxury of volunteers. We do what’s needed,” she said.

Along the way, the staff can’t help but pick up a few pointers. Video production “has made me more alert when I do travel about different things to look for during flight,” said Schmieding. “I don’t get upset at delays because there’s so much going on across the aviation system. I feel more at ease because I know it’s a safe system.”

[Click here](#) to see scenes from a video that aimed at educating designated mechanic examiners. It is an *Odd Couple* parody of different examiner styles using an exaggerated approach of what to do and what not to do. The “Harry” character represents what “not to do” whereas “Larry” goes somewhat overboard in “what to do.”

“We’re the FAA’s best kept secret,” said Steves. “People out there have needs for training programs to be made. If the programs are not made well, people won’t watch them. We make the best product available for the least amount of money.” ✈

Your Two Cents

This issue of *Focus FAA* features several themes. The most obvious is that of film. With the approach of the Oscar Awards ceremony, we got to thinking about the film “talent” here at the agency, both in front of and behind the camera.



Did you know that CAMI's Media Solutions Office has produced hundreds – if not thousands – of training and informational videos and films over the decades? Read “And The Award Goes To . . .” for more on their work.

When Hollywood wants to shoot an action scene involving low flying airplanes and helicopters, FAA inspectors must approve the script's proposed shots to make sure the public is protected. See “Setting The Scene” for the inspectors' stories.

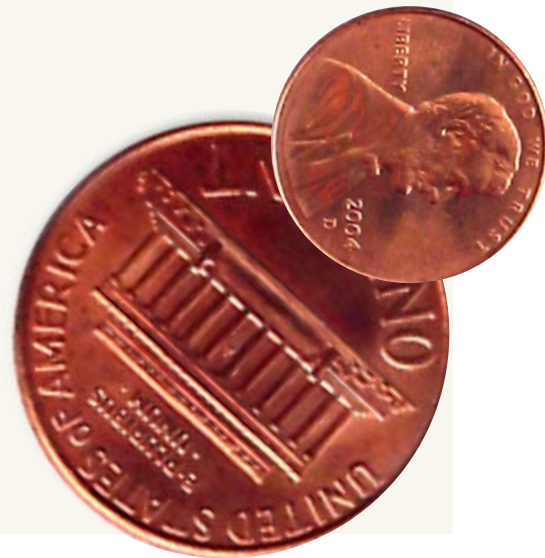
Coinciding with the film motif is another story concerning missionary work. “At Peace In The Wild” is Matt McCully's recollections about his parents' missionary work in Ecuador. His father and four other men were slain, causing an uproar in this country about 50 years ago.

A new movie called *End Of The Spear* is out depicting those missionaries.

Another missionary, Bill Morgan from the Office of Safety and Hazardous Materials, recalls the efforts he and his wife made in setting up a girls' orphanage in Kenya. His story is told in “Lucky 14.”

With February being Black History Month, *Focus FAA* features a story on Evelyn Brown, an actress who has won parts in several movies. We focus on her role in a PBS series on slavery in America in her story, “Double Takes.”

Email your feedback to jim.tise@faa.gov. ✈

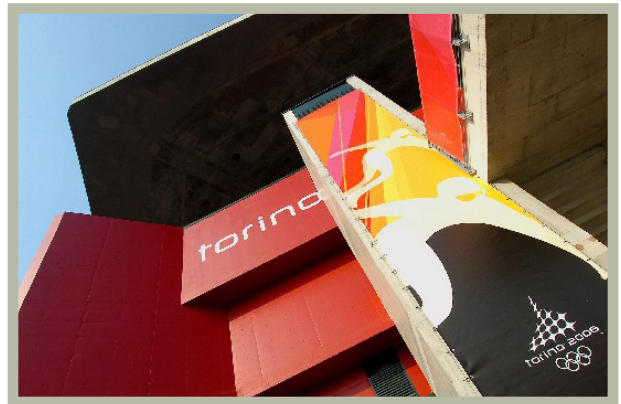


Now This

The Winter Olympic Games from Turin, Italy have been my

pastime of choice as I cocoon indoors to avoid the cold. Experts and handicappers try to peg the results nightly, but its the surprise performances are what make the games so vibrant and dynamic.

We love to watch athletes swoosh over the moguls, whirr headfirst down ice-covered tracks, perform gravity-defying jumps and twirls on ice, push themselves like crazy to try one more outrageous snowboard trick, or defy the human limits of speed on blades. What is most fun is to witness an underdog emerge from obscurity, take on the leader, and triumph over the odds. Look no further than Ted Ligety who snatched gold medal from the highly favored Bode Miller—who did not win a one. Forecasting can be a dangerous sport.



This week, the FAA will holds its 31st Aviation Forecast Conference, “Survival and Growth in Today’s World” February 28-March 1 in Washington, D.C. This annual event has a very good track record of forecasting for the aviation industry, as witnessed by the 600 and more attendees who are signed up to participate. Our forecast results stand the test despite a few wildcards that appear now and again.

Now This

The aviation industry of late has behaved like an athletic contest for the strong, the versatile, and the robust. Our predictions, for which there is high demand, point to how the industry might behave in the next year and the coming decade. These predictions are vital to many audiences who refer to them for their strategic and operational planning.

Among the issues to be discussed there is the fact that there has been strong growth in the number of air travelers for a third year in a row in 2005. According to the FAA, the number of passengers flying on U.S. commercial air carriers has now surpassed pre-Sept. 11, 2001 levels. The number of travelers expected by 2015 is one billion. In addition, international traffic is expected to grow almost 2 percent faster than domestic traffic in the same decade. The sound bite for this year's forecast goes like this: small gains in 2006, (an anomaly) and significant growth for the longer term.

There have been wildcards. Since 2000, the industry has weathered domestic terrorism, the threat of the Severe Acute Respiratory Syndrome (SARS), and this rise in fuel prices. Looking ahead, we are

being told to expect a possible pandemic flu outbreak—we just don't know when it will hit.

Forecasters are confident our workload for us will continue to increase, and competition will continue to exert downward pressure on the price of tickets which augers well for consumers.

While our overall forecast projects optimism about the future of the industry — looking at strong demand, and even stronger performance, we are cognizant that the unexpected can turn even the best prognostications around. The resiliency of the industry and our tremendous workforce allow for change and adaptation. And, when the occasional wildcard hits, we adjust and take it in stride. We perform at peak levels every day. Our industry is as dynamic and vigorous as the athletes we so love to watch. ✈

Jane Goodman
Internal Communications

FAA Digest

Note: While Jerry Lavey is on leave, FAA Digest will replace AOA Highlights.

Aviation Forecast Conference Set For Feb. 28 - Mar. 1:

The 31st annual Aviation Forecast Conference starts today and continues through tomorrow at the Washington, D.C. Convention Center. Some of the industry's top leaders from government and the private sector will gather to tackle challenging issues that influence the overall health of our industry. More than 600 participants and the media will gather to listen and discuss how to achieve financial stability, financing for the future, assessing the current state of the industry, and risks to growth.

Thrift Savings Plan Protects Your Money:

Are you among the 3.5 million government workers who contribute to the Thrift Savings Plan (TSP)? Well, you will sleep better tonight after reading this: TSP installed a new record keeping system recently, and undergoes regular audits to ensure that proper procedures and internal controls are in place. TSP has experienced steady growth, with assets totaling more than \$178 billion at the end of last month.

Lawmakers Want FAA Budget Cuts Reversed:

Calling the infrastructure funding reductions "extremely short-sighted," the House Transportation and Infrastructure (T&I) Committee recommended

last week that the major aviation program budget cuts made in the president's budget be reversed. The T&I Committee wants to restore the facilities and equipment budget to its authorized level of \$3.1 billion versus the \$2.5 billion requested by the administration.

Plain Language Picks

a Winner: Johnnie Smith, who works in the Production Certification Branch of the Aircraft Certification Service, received the Administrator's Plain Language award earlier this month for an advisory circular that provides external customers information about installing used aircraft

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engines in new aircraft. The plain language format makes it easier for the aviation community to comply with our regulatory requirements. The administrator, an advocate for the plain language movement in government, commended Smith for his achievement.

Agency Backs Research:

We recently signed a cooperative research and development agreement with a private company to support improved English language proficiency in aviation worldwide. By March 2008, International Civil Aviation Organization member states must conform to and achieve the new English language standards, which will improve aviation

radio and telephone communication and enhance worldwide safety.

Bauerlein Wins National Public Service Award:

Joan Bauerlein, director of aviation research and development, has been named a recipient of the highest award given by the National Academy of Public Administration and the American Society for Public Administration. With a 30-year background in public service in the transportation sector, Bauerlein “exemplifies what civil service is all about,” said Administrator Blakey. Bauerlein leads many key programs that have resulted in major strides in improved safety and capacity. She

has steered international collaboration in human factors research that has led to creation and testing of new techniques to analyze aviation incidents and runway incursions.”

[Click here to view the press release.](#) ✈

***FAA Digest is compiled by
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